

L. M. GOTTSCHALK

KOMPOSITIONEN FÜR KLAVIER

Zu zwei Händen.

	n. M.		n. M.
<i>s</i> Op. 2. Bamboula, Danse de Nègres	1 50	<i>m</i> Op. 50. Réponds-moi, Danse cub., arr. par <i>C. Wachtmann</i>	— 80
<i>m</i> „ 3. La Savane	1 —	<i>s</i> „ 51. Home, sweet home (Charme du Foyer)	1 —
<i>m</i> „ 4. Ossian. 2 Ballades	— 80	<i>s</i> „ 52. Miserere du Trovatore, Paraphrase	1 50
<i>m</i> „ 5. Le Bananier, Chanson nègre	— 60	<i>s</i> „ 53. La Gallina, Danse cubaine, arr. par <i>C. Wachtmann</i>	1 —
<i>m</i> „ 6. Colliers d'or, 2 Mazurkas	à — 60	<i>s</i> „ 54. Impromptu	1 50
<i>m</i> „ 8. La Moissonneuse, Mazurka	— 80	<i>s</i> „ 55. Le Cri de Délivrance	1 50
<i>s</i> „ 9. Le Songe d'une nuit d'été, Caprice	— 80	<i>m</i> „ 56. Caprice élégiaque	1 —
<i>s</i> „ 10. La Chasse du jeune Henri	2 —	<i>s</i> „ 57. Grand Scherzo	1 20
<i>m</i> „ 11. Le Mancenillier, Sérénade	1 20	<i>s</i> „ 58. Trémolo, Etude	1 20
<i>m</i> „ 12. Danse ossianique	1 —	<i>m</i> „ 59. Pasquinade, Caprice	— 60
<i>m</i> „ 13. Jérusalem (<i>J. Lombardi</i>) Fantaisie	1 50	<i>m</i> „ 60. Morte! Lamentation	— 80
<i>s</i> „ 14. La Jota Aragonesa	— 60	<i>s</i> „ 61. Marche funèbre	— 80
<i>s</i> „ 15. Le Banjo	1 —	<i>m</i> „ 62. Pensée poétique	— 60
<i>m</i> „ 16. Dernière espérance	1 —	<i>s</i> „ 63. Dernier amour, Etude	1 —
<i>m</i> „ 17. Marche de nuit	1 —	<i>s</i> „ 64. Bataille, Etude	1 50
<i>m</i> „ 21. L'Étincelle, Mazurka	— 80	<i>m</i> „ 65. Solitude	— 80
<i>s</i> „ 22. Souvenir d'Andalousie	1 —	<i>m</i> „ 66. Ses Yeux, Polka	1 50
<i>s</i> „ 23. Chant du Soldat	1 50	<i>m</i> „ 67. Grande, Tarantelle	1 80
<i>m</i> „ 24. Sospiro, Valse poétique	1 —	<i>ss</i> „ 68. La Favorite, Fantaisie	2 —
<i>m</i> „ 25. Les Foliets, Polka brillante	— 60	<i>s</i> „ 69. Grande Fantaisie triomphale sur l'hymne nationale brésilien	1 80
<i>m</i> „ 26. Ricordati, Méditation	— 80	<i>m</i> „ 70. Jeunesse, Mazurka brillante	— 80
<i>m</i> „ 27. La Naiade, Polka de salon	1 —	<i>m</i> „ 71. Orfa, Grande Polka de salon	— 80
<i>m</i> „ 28. Reflets du passé, Méditation	— 80	<i>m</i> „ 72. Radieuse, Grande Valse de concert	1 20
<i>s</i> „ 29. Apothéose, Marche solennelle	1 50	<i>s</i> „ 85. 6 ^{me} Ballade. Oeuvre posthume	1 20
<i>m</i> „ 30. Minuit à Séville, Caprice	1 20	<i>s</i> „ 86. Danse des Sylphes. Oeuvre posthume	1 80
<i>s</i> „ 31. Souvenir de Porto-Rico	1 20	<i>s</i> „ 87. 7 ^{me} Ballade. Oeuvre posthume	1 20
<i>m</i> „ 32. Pastorella e Cavaliere, Caprice	1 50	<i>s</i> „ 88. Hercule, Etude. Oeuvre posthume	1 50
<i>s</i> „ 33. Danza	1 20	<i>ss</i> „ 89. Le Carnaval de Venise, Caprice et Variations. Oeuvre posthume	1 80
<i>s</i> „ 34. Columbia, Caprice américain	1 50	<i>s</i> „ 90. 8 ^{me} Ballade. Oeuvre posthume	2 —
<i>m</i> „ 35. La Gitanella, Caprice	— 80	<i>s</i> „ 91. Variations sur l'Hymne Portugais	2 —
<i>m</i> „ 36. Fantôme de bonheur, Caprice	1 20	<i>m</i> Amour chevaleresque, Caprice	1 —
<i>m</i> „ 37. Ojos Criollos (Les yeux créoles)	— 60	<i>m</i> Andante de la Nuit des Tropiques	1 50
<i>s</i> „ 38. Manchega, Etude de concert	1 —	<i>m</i> Le Chant du Martyr	1 —
<i>s</i> „ 39. Souvenir de la Havane	1 20	<i>m</i> Dans les Nuages, Schottisch	1 —
<i>s</i> „ 40. Printemps d'Amour, Mazurka	1 20	<i>s</i> Galop de concert, Caprice	— 60
<i>ss</i> „ 41. God save the Queen	1 —	<i>s</i> Mazurka	— 60
<i>s</i> „ 42. La Chute de feuilles, Nocturne	1 50	<i>s</i> La Mélancolie, Etude d'après Godefried	1 —
<i>s</i> „ 43. Polonia	1 50	<i>m</i> Pensive, Polka-Rédowa	— 80
<i>m</i> „ 44. O ma charmante! épargnez moi! Caprice	— 80	<i>m</i> Le Poète mourant, Méditation	— 60
<i>m</i> „ 45. Suis-moi! Caprice	1 —	<i>m</i> La Sourire d'une jeune Fille, Grande Valse	1 —
<i>s</i> „ 46. Murmures éoliens	1 50	<i>m</i> Souvenir des Ardennes, Mazurka de salon	1 20
<i>m</i> „ 47. Berceuse (Cradle song)	— 80	<i>m</i> Souvenir de Bal, Caprice	— 80
<i>s</i> „ 48. L'Union, Aïrs américains	1 50		
<i>m</i> „ 49. La Colombe (The Dove), petite Polka	1 —		

Zu vier Händen.

	n. M.		n. M.
<i>m</i> Op. 5. La Bananier, Chanson nègre	— 80	<i>m</i> Op. 53. La Gallina, Danse cubaine	1 20
<i>m</i> „ 14. La Jota Aragonesa, Caprice	— 80	<i>s</i> „ 58. Trémolo, Grande étude	1 80
<i>m</i> „ 16. Dernière Espérance. Méditation	1 —	<i>m</i> „ 59. Pasquinade, Caprice	— 80
<i>m</i> „ 17. Marche de Nuit	1 —	<i>m</i> „ 60. Morte! Lamentation	— 80
<i>m</i> „ 21. L'Étincelle, Mazurka sentimentale	1 —	<i>s</i> „ 61. Marche funèbre	— 80
<i>m</i> „ 22. Souvenir d'Andalousie	1 50	<i>m</i> „ 66. Ses Yeux, Polka de concert	1 50
<i>m</i> „ 37. Ojos Criollos (Les yeux créoles), Caprice brill.	— 80	<i>m</i> „ 67. Grande Tarantelle	1 80
<i>m</i> „ 40. Printemps d'Amour. Mazurka	1 20	<i>s</i> „ 69. Grande Fantaisie triomphale sur l'Hymne national brésilien	1 80
<i>m</i> „ 47. Berceuse	1 —	<i>m</i> „ 71. Orfa, Grande Polka de salon	— 60
<i>m</i> „ 50. Réponds moi. (Di que si.) Danse cubaine, Caprice brillant	1 20	<i>m</i> „ 72. Radieuse Valse de concert	2 —
<i>s</i> „ 52. Miserere du Trovatore	1 50	<i>m</i> Le Poète mourant, Méditation	— 80

m = mittelschwer. *s* = schwer. *ss* = sehr schwer.

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BRÜSSEL
SCHOTT FRÈRES

PARIS
MAX ESCHIG

Rosemary

(Remembrance)

Intermezzo

Tempo alla Gavotta

PERCY ELLIOTT

PIANO

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à Madame PANTHÈS
Professeur au Conservatoire de Genève

LES MUSES DANS LA FORET

RONDO

XVIII^{me} Siècle

Recueilli par
Lucien de Flagny

Joué par Wladimir Cernikoff

Adhémard de Flagny

PIANO

Andantino en écho

mf legato pp mf mf

en écho pp mf

en écho pp cresc. f

sempre f m.g.

en écho pp sempre pp m.g. rit. etc

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Mélodie

S. Stojowski, Op. 1. N° 1

Andantino.

PIANO.

p molto cantabile

a tempo poco rit. cresc.

rall. e dim. espress.

Copyright 1891 by H.B. STEVENS & Co.

GIPSY'S LAMENT

Zigeunerklage

To Lady Eden

Who calls?
One that attends your ladyship's command.
(Two Gentlemen of Verona)

My voice is ragged; I know I cannot please you.
I do not desire you to please me, I do desire you to sing;
(As you like it.)

George Aitken
Op. 20

PIANO

Broadly $\text{♩} = 60$ With much expression and rubato

Brighter mf

Agitato Slower f

Faster Slower p pp f mf

Faster etc

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7^{me}
Ballade

POUR
PIANO
PAR

L. M. Gottschalk

OP. 87.

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PAR

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7^{ème} BALLADE.

ŒUVRE POSTHUME.

L.M. GOTTSCHALK Op: 87.

Piano.

cresc. e animando.
Moderato M.M. 60 = ♩ .

p. *calmandosi* *poco a poco*

a tempo. *poco parlante.* *p.* *cresc. e animando.* *calmandosi*

poco a poco. *calmandosi.* *m.g.* *dolente* *p il accompagnamento.*

ben cantato con molta espress.

con molta espress. *p* *dolce.*

5 4 5 3 1 3 2 1 2

rubato.

Ped. Ped. Ped. Ped. Ped. Ped.

Detailed description: This system contains the first six measures of the piece. The right hand features a melodic line with various ornaments and fingerings (5, 4, 5, 3, 1, 3, 2, 1, 2). The left hand provides a harmonic accompaniment. Pedal points are indicated by circled 'Ped.' symbols below the bass staff.

M. 60 = ♩ .
a tempo.

cresc. e animando. *calmandosi.*

Ped. Ped. Ped. Ped. Ped. Ped.

Detailed description: This system covers measures 60 to 65. It begins with a tempo marking 'a tempo' and a metronome marking 'M. 60 = ♩'. The music includes dynamic markings 'cresc. e animando.' and 'calmandosi.'. The right hand has a more active melodic line with many ornaments. Pedal points are marked with circled 'Ped.' symbols.

poco allarg. *cresc. e animando.*

a tempo.

Ped. Ped. Ped. Ped. Ped.

Detailed description: This system covers measures 66 to 71. It features tempo markings 'poco allarg.' and 'a tempo.'. The music includes dynamic markings 'cresc. e animando.'. The right hand continues with a melodic line and ornaments. Pedal points are marked with circled 'Ped.' symbols.

Ped. Ped. Ped.

Detailed description: This system covers measures 72 to 77. The right hand continues with a melodic line and ornaments. Pedal points are marked with circled 'Ped.' symbols.

First system of musical notation. Treble and bass staves. Pedal markings: Ped., Ped., Ped., Ped., Ped., Ped.

Second system of musical notation. Treble and bass staves. Pedal markings: Ped., Ped., Ped., Ped., Ped., Ped. Includes the instruction *rubato.*

Third system of musical notation. Treble and bass staves. Pedal markings: Ped., Ped., Ped., Ped., Ped., Ped. Includes the instruction *Poco più animato.* and *M.M. 69 = ♩.*

Fourth system of musical notation. Treble and bass staves. Pedal markings: Ped., Ped., Ped., Ped., Ped., Ped. Includes the instruction *agitato.* and *espress.*

Musical score system 1. Treble clef, bass clef. The piece is in 3/4 time. The first measure has a *rubato.* marking and a fermata over a triplet of eighth notes. The second measure has a *presez.* marking and a fermata over a triplet of eighth notes. The third measure has a *p* marking. The fourth measure has a *poco agitato.* marking. The system ends with a fermata over a triplet of eighth notes. The tempo marking *a tempo.* is at the end. Pedal markings are present below the bass line.

Musical score system 2. Treble clef, bass clef. The first measure has a *cresc.* marking. The second measure has a fermata over a triplet of eighth notes. The third measure has a *mf* marking. The fourth measure has a *rubato.* marking. The fifth measure has a *presez.* marking. The system ends with a fermata over a triplet of eighth notes. The tempo marking *a tempo.* is at the end. Pedal markings are present below the bass line.

Musical score system 3. Treble clef, bass clef. The first measure has a *cresc.* marking. The second measure has a *animando un poco.* marking. The system ends with a fermata over a triplet of eighth notes. Pedal markings are present below the bass line.

Musical score system 4. Treble clef, bass clef. The first measure has a *calmando* marking. The second measure has a *poco a poco* marking. The third measure has a *e* marking. The fourth measure has a *diminuendo.* marking. The system ends with a fermata over a triplet of eighth notes. The tempo marking *allarg. poco.* is at the end. Pedal markings are present below the bass line.

M. 60 = ♩ .
a tempo.

8
1 2 3 5 4 2 1 2 3 5 4 2 1 2

poco acceler. *in tempo.* *legato.*

Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped.

poco acceler.

⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped.

in tempo.

Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped.

M. 56 = ♩ .

con molta espress.
i due canti.

Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped.

First system of musical notation. The right hand features a melodic line with a long slur over the first six measures. The left hand has a bass line with chords. Pedal markings are present below the bass line. The tempo marking *poco allarg.* is located in the right hand.

Second system of musical notation. The right hand includes a triplet of eighth notes in the first measure and a triplet of sixteenth notes in the fifth measure. The left hand continues with a bass line. Pedal markings are present. The tempo marking *rubato.* is located in the right hand.

Third system of musical notation. The right hand has a melodic line with a slur. The left hand has a bass line with chords. Pedal markings are present. The tempo marking *agitato.* is located in the right hand. Above the first measure, it says *M. 69 = ♩.* Below the right hand, it says *animando e*.

Fourth system of musical notation. The right hand features a complex melodic line with many slurs and fingerings (1-5). The left hand has a bass line with chords. Pedal markings are present. The tempo markings *cresc.* and *sempre.* are located in the right hand.

M. 60 = ♩ .
Tempo I^o

ritard. *cresc. e animando* *con passione.*

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

tempo. *allarg. poco.* *a tempo.*

Ped. Ped. Ped. Ped. Ped.

cresc.

Ped. Ped. Ped. Ped. Ped.

f e con espress. appassionato.

Ped. Ped. Ped. Ped.

parlando .

con molta espressione .

Ped. Ped. Ped. Ped. Ped. Ped.

This system contains the first two measures of the piece. The first measure is marked 'parlando.' and features a treble clef with a melodic line containing a triplet of eighth notes and a quarter note. The bass clef has a single bass note. The second measure is marked 'con molta espressione.' and features a treble clef with a melodic line of eighth notes and a bass clef with a single bass note. Pedal markings are present at the beginning and end of each measure.

rubato .

ten. ten.

Ped. Ped. Ped. Ped. Ped.

This system contains measures 3 and 4. Measure 3 is marked 'rubato.' and 'ten.' (ritardando), featuring a treble clef with a melodic line of eighth notes and a bass clef with a single bass note. Measure 4 is also marked 'rubato.' and 'ten.', featuring a treble clef with a melodic line of eighth notes and a bass clef with a single bass note. Pedal markings are present at the beginning and end of each measure.

ten. rubato .

Ped. Ped. Ped. Ped. Ped.

This system contains measures 5 and 6. Measure 5 is marked 'ten.' and features a treble clef with a melodic line of eighth notes and a bass clef with a single bass note. Measure 6 is marked 'rubato.' and features a treble clef with a melodic line of eighth notes and a bass clef with a single bass note. Pedal markings are present at the beginning and end of each measure.

calmandosi .

p

Ped. Ped. Ped. Ped. Ped. Ped.

This system contains measures 7 and 8. Measure 7 is marked 'calmandosi.' and 'p' (piano), featuring a treble clef with a melodic line of eighth notes and a bass clef with a single bass note. Measure 8 is marked 'calmandosi.' and features a treble clef with a melodic line of eighth notes and a bass clef with a single bass note. Pedal markings are present at the beginning and end of each measure.

First system of musical notation. Treble and bass staves. Bass clef. Key signature: two flats. The music features a series of chords and single notes. Pedal markings are present below the bass staff. The word *tranquillo.* is written above the treble staff. A dynamic marking *p* is placed above the bass staff.

Second system of musical notation. Treble and bass staves. Bass clef. The music continues with chords and notes. Pedal markings are present. The instruction *allarg. poco a poco* is written above the treble staff.

Third system of musical notation. Treble and bass staves. Bass clef. The treble staff contains a melodic line with notes marked *m.d.* and *m.g.*. The bass staff has chords. Pedal markings are present. The instruction *dolce.* is written above the treble staff. The text *ritard. e dimi - nu - en - do.* is written across the system.

Fourth system of musical notation. Treble and bass staves. Bass clef. The treble staff has a melodic line with notes marked *m.d.* and *m.g.*. The bass staff has chords. Pedal markings are present. The instruction *rallent.* is written above the treble staff. A dynamic marking *p* is placed above the bass staff. The system ends with a double bar line.